Black History as Black Horror
— The Analysis of the Film *Get Out* through Trauma Theory —

Issei WAKE

> He raped me and suffocated me until I died I put my hands up and he shot me eight times . . . they came in my cell in the middle of the night and they hung me they found out I could read and they dragged me out to the barn and gouged my eyes before they beat me still.
>
> Jesmyn Ward *Sing, Unburied, Sing* (142)

> But stay woke Niggas creepin'
> They gon' find you Gon' catch you sleepin'
> Ooh, now stay woke Niggas creepin'
> Now don't you close your eyes
>
> Childish Gambino - *Redbone*

> The true picture of the past flits by. The past can be seized only as an image which flashes up at the instant when it can be recognized and is never seen again.
>
> Walter Benjamin *Illuminations* (255)

Introduction

The past is not dead. It is not even past. In the unpunctuated sentences quoted above by Jesmyn Ward's award-winning novel, one of the narrators of the novel Jojo (a Black teenager) passes an oak haunted by ghosts. "With their eyes" they talked to Jojo about the violent tortures and deaths they suffered. In the cultural milieu about violence toward Black people, *Sing, Unburied, Sing* and the song by Childish Gambino's "Redbone," and Jordan Peel's *Get Out* resonate with each other, creating a critical space where the way the lingering brutality of slavery and Jim Crow haunts is problematized.

Jordan Peele's film, *Get Out*, construes entangled themes of racism and violence toward Black people through the use of hypnotism or mesmerism in the "Sunken place," the space of psychological imprisonment experience by the protagonist while under hypnosis. The film *Get Out* starts with the abduction scene of a Black man in the street by a mysterious person, followed by the above-mentioned song "Redbone" by Childish Gambino, with the camera showing us the interiors of the protagonist's stylish room. The film employs it as its pivotal trope to display the dynamics of sleeping and necessity of waking up, which is typically depicted in Missy Armitage's (a psychiatrist, who is adept at brainwashing Black people into "slaves") hypnosis on the protagonist Chris Washington and the use of camera by Chris (as a photographer). As Gambino demonstrates in his other famous music video, "This is America," Gambino also emphasizes the idea that the Black experience has been relentlessly "haunted" by the weight of centuries of historical violence and traumatic pasts (Gambino is suddenly in the stark darkness in the ending of the

video just like Chris in the Sunken Place).[1] In *Get Out*, such traumatic past is embodied as frequent references to slavery; slavery subtexts are insinuated in every part of the film and of the most prominence is the scene where people play bingo (an explicit allusion to slave auction). In this scene, as we shall see later, viewers are shown a silence-shrouded bingo game in which a white man resides and Chris's portrait is on his left side on the stage. The film is not just the criticism of racial discrimination in the present world, it also alludes to the era of slavery. The above-quoted foreshadowing lyrics have a melancholic echo of what is going to happen to Chris and we are shown his black-and-white photographs of his work; a pregnant Black woman's belly and a dog on a leash.

Together with Gambino's song, there is another song that begins and ends the film, "Sikiliza Kwa Wahenga," a Swahili phrase that translates to "listen to your ancestors." The song's lyrics mean "something bad is coming, Run." As Jennifer Ryan-Bryant indicates, the song "invokes Chris's ethnic heritage by reminding him—and the viewers—to listen to the ancestors" (98). Out of these two songs emerge the overarching key tropes with which to analyze this film: Wake up and get out. Yet, this call "wake up" is not just cast toward Chris, but toward the viewers of the film as a witness. Then, in this politically and historically inflected film, what kind of racial issues and technologies of race does the storytelling help us walk through? This paper analyzes the most symbolically significant trope in the film the "Sunken place," into which Chris falls after the hypnosis by Rose's mother.

As to the beginning of the whole work, John Truby contends that "[t]he beginning of the scene should frame what the whole scene is about. The scene should then funnel down to a single point, with the most important word or line of dialogue stated last" (229). Based on this insight, this paper asks, in the case of *Get Out*, what kind of implication the beginning of the horror film signifies. Do the sequential scenes "funnel down to a single point" with the most important words, phrases or lines? What does a Black identity mean in modern America, especially in this post-racial context? This film is director Jordan Peele's cinematic response to the question.

Broadly based on historical materialism, this paper investigates the function of the camera by allowing the notions of the optical unconscious and historical trauma to resonate. This paper constantly attempts to reconsider the significances of the way hidden and repressed past memories become unlocked after Chris's entrapment and evoke multifaceted historical possibilities from African-American slaves' perspective. As Benjamin claims, "To articulate the past historically does not mean to recognize it 'the way it really was.' It means to seize hold of a memory as it flashes up at a moment of danger" (*Illuminations*, 255). Based on this, this paper focuses on how sleep/wake up dichotomy performatively signals the importance of seizing control of "a memory, as it flashes in a moment of danger." For Benjamin, history and memory are not separate categories and they are not homogenously processed. Rather, they should always be already closely interrelated, with the past converging in memory all the time in a process of re-actualization in the present moment. This act of (re)writing history is what Benjamin terms "historiography" by which one can see now-time as a collective of always disruptive and constructive moments. This view unveils the continuum of history and Benjamin uses "retroactive intervention" to describe a theory of historiography. Its function does not lie in a contemplative remembrance but in a procedure of actualization and transformation of past struggles in the here and now. In his essay *Eduard Fuchs: Collector and Historian* (1937), Benjamin highlights a dialectical contemplation of history where a state of "unrest" of the historian is emphasized:

> This state of unrest refers to the demand on the researcher to abandon the tranquil contemplative attitude toward the object in order to become conscious of the critical constellation in which precisely this fragment of the past finds itself in precisely this present . . . . It is an irretrievable image of the past which threatens to disappear in any present which does not recognize its common relation with that image. (28)

Then, instead of believing in the idea of an objectively reconstructed past, Benjamin's historical materialism deconstructs the instant, where the present joins a moment of the past and a moment of the past is articulated and inscribed in the present. Historiography mobilizes disruptive and constructive moments in now-time, enabling the historian to "blast open the continuum of history" and to perceive a present as "dynamite of the split second" (*The Work of Art*, 37). Benjamin does not conceive history as predicated on a progressive flow of homogeneous and empty time moving forward in a linear fashion but as disruptive constellations of the present and the past.

By the weaving together of past and present, history would be unfettered from such illusions of continuity between past and present in which we interpret the present differently by attuning to the residual past traces in the present, something irretrievable which will never have access to conscious. Benjamin recognizes the optical nature of the unconscious and highlights the way photography as a visual technology provides access to the unconscious and latent dimensions that are not consciously controlled in its making. This configuration of optical unconscious enables us to grasp the veiled past possibilities that remain hidden at the intersection of history and politics. It is Ulrich Baer's *Spectral Evidence: The Photography of Trauma* that bridges and investigates the captured moments by photography and the experiences of trauma. He demonstrates how experiences that are innately fragmented between their incidences and their remembrances could be coagulated photographic images: The past is retrievable only in fragmented forms.

Considering the fact that American history has been characterized by an array of traumatic events, from slavery to The Native American Holocaust, these historical events have fueled public interest in horror films that depict such atrociously traumatic experiences through cultural representations. Moreover, as this trauma is profoundly correlated with history, the notion of historical trauma is inseparable with national identity and horror films.[2] Historical trauma is defined as the exploration of the returning of the haunting memories of social conflicts that corrode or disrupt current situations. The premise of historical trauma is that "trauma" is transmitted across generations and defined as the "cumulative emotional and psychological wounding over the lifespan and across generations, emanating from massive group trauma."[3] Historical trauma focuses on the catastrophic impact of historical and colonial trauma and the way that individuals and communities deal with and respond to unresolved grief over it. Among unresolved grief, people try to cope with trauma in diverse ways. Some show melancholic identification with the dead and a fixation on trauma, while others develop symptoms such as depression or/and violence.

Thus, this paper contends that Jordan Peele's *Get Out* is predicated on the conventions of horror films and it symptomatically depicts the experiences of the traumatic history of their Black ancestors that are inscribed in and emerges from Chris's physical and psychological wounds. The film also illuminates the lingering racial violence in everyday life. This violence is complicated with whiteness and the eugenic objectification and exploitation of the Black body for white pleasure and survival.

Finally, this paper examines the meaning of the film's drastically different endings.[4] In the finished version of the film, Chris is saved in the final scene by his friend Rod, who arrives in an airport police car, flashing blue and red lights. The other one Peele revealed is an alternate pessimistic ending, a completely different, politically-charged alternate ending, in which the protagonist goes to jail after strangling his girlfriend to death (showing his "animalistic brute" aspect). When seen from the parallax viewpoint, these two endings require the views to participate in creating a history by filling in the gaps left by undecidable silences and omissions that remain between these two disparities. If we attempt to understand the afterlife of slavery in the present time, we can be aware that "part of being African-American is being told we're not seeing what we think we're seeing" (Terry Gross).

1. "Time Traveling" into Chris's Body as an Archive

Get Out is not specifically a film or a piece literature that involves the protagonist's going back to the ancestors' past harsh enslaved experiences like *Kindred* (1979), *Sankofa* (1993), and *Antebellum* (2020). Yet, by having the viewers identify with Chris and being trapped inside his body for a while, we are forced to re-experience what Chris, other Black characters, and Black people have been suffering from having been enslaved. In this respect, this film belongs to the neo-slave narrative, an African-American genre that explores the history of slavery and revises the nineteenth-century slave narrative tradition. By criticizing "objective" history to articulate African-American history, these works exemplify what Timothy Spaulding terms the postmodern slave narrative, a form that causes us to "question the nature of historical representation" and "the ideologies embedded within 'realistic' representation of slavery in traditional history and historical fiction." It aligns with "the fantastic and genres like science fiction, the gothic novel, postmodern metafiction" and assumes a critical function of patching together present, past, and future in re-narrating the stories of the enslaved and in narrating the time of slavery as our present. It thus posits "challenging interpretive dilemmas" to redefine the way we narrate the slave history by presenting "an alternative and fictional historiography" (2).

Chris's Black body as an archive of slave history conjures "the site of memory" and "the sight of memory," which visualizes a "return to and engagement with painful places, worlds where Black people were denied humanity, belonging, and formal citizenship."[5] If experiences we witness through Chris function as revisiting slavery, it is the violence that "determines, regulates, and organizes the kinds of statements that can be made about slavery and as well it creates subjects and objects of power." This is to expose "the incommensurability between the experience of the enslaved and the fictions of history." *Get Out* foregrounds the experiences of the enslaved by visualizing the process of being enslaved, by tracing the narrated stories which are traumatically impossible to tell, and by bringing to the fore the insidious effects of slavery in the present day.[6]

Still echoing in Gambino's song and "Sikiliza Kwa Wahenga," indeed, for white Americans, these things discussed above in this paper are in the past, yet they are living realities for Black people. In encoding/decoding the claims in *Get Out*, by reading non-verbal message (here the repetitive close-ups of Chris's eyes, his enslaved imprisonment, and the ritualistic slave auction), one can further reconsider the haunting traumatic effects of slavery in the modern-day life. This paper interprets camera and its function as a supplementary extension of Chris' vision.

2. Horror, Suburban Setting, and Myth of Whiteness

What has been a function of suburban setting crafted for the American imagination? The suburban horror film includes such prominent movies like *The Stepford Wives* (1975/2004), *Halloween* (1978), *Poltergeist* (1982), *Gremlins* (1984), *Nightmare on Elm Street* (1984), *The 'Burbs* (1989), *Scream* (1996), and *Donnie Darko* (2001). The good-looking, sociable Black protagonist of the movie of *Get Out*, Chris is a quiet photographer and *Get Out* aligns itself with these white suburban horror narratives (though this time it is a Black man who confronts dreadful terrors).

Get Out functions as a satire in two ways. As we see later, this film works as a racial satire and also serves as a critique of the genre of horror movies in that the movie subverts the racially stereotypical treatment of male Blacks as monsters. In horror films, the Black presence has been negatively depicted. In the 1930s (*White Zombie* [1932], *King Kong* [1933]), Black characters appear as emblems of the violent and uncivilized. In George A. Romero's *Night of the Living Dead* (1968), the killing of a Black character Ben (who is considered as zombie by a mob of white vigilantes) underlines how Black presences were regarded as threatening to white communities. In *Candyman* (1992), which is racially charged, the villain (Daniel Robitaille) is believed to be the vengeful spirit of an African-American former slave (portrayed as a sinner for falling in forbidden interracial love with a white female in the 19th century).

In *Get Out*, like in the *Purge* trilogy, Black men, who are now not violent but vulnerable, can visit the countryside and temporarily enjoy a privileged suburban life and landscape with their girlfriends' families. They are literally given access to a traditionally white area. As Frederick McKindra writes, most of the movies that involve descriptions about suburban life do not usually cast light on Black characters.[7] Based on the book *Searching for Whitopia: An improbable Journey to the Heart of White America* by Rich Benjamin, who highlights a phenomenon that some communities were indeed becoming less and less multicultural, Robin R. Means Coleman features Black presences in horror films and points out that though on the surface suburbs boast of being "race- and class neutral," "Whitopia" suburbs "are critical in distinguishing White from Black, the middle class from lower class, the suburban from the urban" (147). In "A Peaceful Place Denied," Coleman and Novotny Lawrence trace the history of "Whitopia" in the horror genre and states as follows:

> Within the horror genre, films advanced storylines of White preservation through segregation as Whites and even White monsters fled to Whitopias (e.g. *A Nightmare on Elm Street*, 1984), thereby freeing themselves from the dangers of the urban. All this racialized spatial angst finds its origins in D. W. Griffith's 1915 horror film . . . *The Birth of a Nation*. Nation has fueled White racism for over a century by depicting northern Blacks (portrayed by Whites in blackface) as trampling upon and destroying Whites' Southern homeland and cultural traditions. (48)

In *The Birth of a Nation*, for instance, white actors play a role of "evil" Black characters in exaggerated blackening makeup. Childish Gambino, in a music video "This Is America," bears grotesque smiles and exaggerated poses and invokes the grotesque racial history of minstrel caricature of Jim Crow. These grotesque topics such as torture, death, and slavery resurface in American cultural practices repeatedly.

In the context of horror films, the concept/image of the white body's vulnerability has been constantly highlighted and reinforced. In contrast, their audiences are supposed to treat Black characters as "either disposable, not worth depicting at all" and their bodies are associated with mythic sexual prowess, never as human. As McKindra describes, *Get Out* and the *Purge* trilogy are exceptional in this regard: "These films grant black men a rare aura of grace precisely by staging their moments of vulnerability in a suburban landscape, traditionally depicted as pristine and white. By doing so, they dismantle nearly three decades' worth of associations that have rendered black men denizens of lawless urban spaces, undeserving of an empathetic gaze." This is how the myth of Whiteness has been constructed through legitimate racial segregation and exclusion (quarantine) of Black people into the urban zones. This centers around the depiction of suburban life as idyllically manicured and leads to the creation of an imagined zone devoid of hatred, abuse and anger. Horror films have constantly reinforced such Whitopia along with the white body's vulnerability and purity.

3. Horror and Black Identity

As indicated by Tananarive Due at the beginning of Xavier Burgin's new documentary *Horror Noire: A History of Black Horror* (which is based on *Horror Noire: Blacks in American Horror Films from the 1890s to Present* by Robin R. Means Coleman), "Black history is black horror." Beside films and interviews with writers, film directors, and scholars, this documentary deals with such social events such as the Rodney King incident and the Black Lives Matter protests. Put differently, the documentary is not just concerned with tracing Black horror films, but it delineates the vicissitudes of African-American roles in the genre from passive victims, to demonized monsters, and finally after embracing Black characters, to life-scale protagonist aimed at Black audiences to some extent. Thus, it delves into the unarticulated way the horror genre utilizes, caricatures, and exploits Black American and mirrors major issues of African-American history. This way, the film does not focus on white fears, but revolves around what black people dread.

Horror Noire, situating racial horror, delineates how stereotypical images of Blackness have prevailed in cinema. This book provides a comprehensive chronological survey of Black imagery in Hollywood, ranging from D.W. Griffith's *The Birth of a Nation* (1915) to *Get Out. Horror Noire* makes a distinction between "Black horror films" and "Black horror films."

In G*et Out*, we can see a transition from "Blacks in Horror" film to a "Black Horror" film.[8] The former are horror films which "have historically, and typically, been produced by non-Black filmmakers for mainstream consumption" (2). The latter are horror films which are created by and consumed by African-Americans and "draws on specific tropes of Black culture [like] Southern Black church rituals, Black urban spaces, Black masculinity performances, and Black vernacular, music, style, and other aesthetic features" (1). James Snead contends that the omission or exclusion of "Black horror" constitutes the most conventional form of racial stereotyping.[9] Yet, in *Get Out*, in which the director Jordan Peele intentionally dismantles the typical horror narrative, Black characters do not just serve as catalysts for the story, but rather "their terror becomes the explicit concern of the film" (McKindra). We witness a Black man screaming with sadness, fear and heart-wrenching pain as a radical and controversial reconfiguration of traditional horror films' victimhood.

As to the question about the film being categorized as a comedy, Peele tweeted "It's a documentary," and by utilizing the mechanisms of the horror genre, he lays bare latent and masked racism in post-racial America.

> The reason for the visceral response to this movie being called a comedy is that we are still living in a time in which African-American cries for justice aren't being taken seriously. It's important to acknowledge that though there are funny moments, the systemic racism that the movie is about is very real. More than anything, it shows me that film can be a force for change. At the end of the day, call "Get Out" horror, comedy, drama, action or documentary, I don't care. Whatever you call it, just know it's our truth. (qtd. in Wesley Morris)

The significance of *Get Out* lies in its dynamics as a genre; it belongs to the genre of the horror film, and also delivers significant political implications to its views by subverting its conventions. This can be seen in that the villains in the film are not typical vampires, zombies or other monstrous creatures. They are middle-class white liberals living in the idyllic white suburban community, who could transform into racist monsters. The film cleverly tackles the contemporary climate concerning race and provides present-day examinations of marginalization, cultural appropriation, and racism.

As Peele himself remarks, "The real thing at hand here is slavery."[10] The film criticizes the latent racism that lingers beneath a layer of a deceptive white liberal philanthropic outlook. There are insidious elements lurking in the story with traumatic memories of slavery as an absently present specter.

4. Fetishization of Blackness

In terms of form and narrative, *Get Out* draws on the conventions of horror films in ways that attest to the repetitive racial violence against Black bodies latent in everyday life. This violence is closely interwoven with whiteness and the eugenic objectification and exploitation of the Black body for white pleasure and survival.

In *Precarious Life*, Judith Butler writes that "[t]he body implies mortality, vulnerability, agency; the skin and the flesh expose us to the gaze of others, but also to touch, and to violence, and bodies put us at risk of becoming the agency and instrument of all these as well" (26). Drawing on this view, scholars reveal that the body constitutes a politically packed intersective space where normative discourses around identity performatively produce apparently fixed (but inherently unstable) notions such as ethics and ability. Then through analyzing the body as a figure that (re)produces knowledge one can explore several ideas regarding the body and its agency to understand the responsibility for others. The body as a densely charged space provides us with a tool with which one can reconsider the moral status of racialized and feminized others. As Butler continues, "although we struggle for rights over our own bodies, the very bodies for which we struggle are not quite ever our own; the body has its invariably public dimension; constituted as a social phenomenon in the public sphere, my body is and is not mine" (ibid).

What is pain and what is it to sympathize with that of another? Elaine Scarry in *The Body in Pain: The Making and Unmaking of the World* (1985) investigates in depth this specific problem. As to the writers' struggle to express the fear, shock and wartime traumatic experiences, Scarry claims that "When one hears

about another person's physical pain, the events happening within the interior of that person's body may seem to have the remote character of some subterranean fact," which belongs to "an invisible geography that, however portentous, has no reality because it has not yet manifested on the visible surface of the earth" (3). Scarry also maintains that "Whatever pain achieves, it achieves in part through its unsharability, and it ensures this unsharability through its resistance to language" (4). Thus, we can sympathize with others' pain via inarticulate utterances and body language and cries just because physical pain "resists objectification to language" (5). Erin Goss also asserts that "the body can only be an allegorical figure . . . . [and] exceeds that figure in its insistent materiality, and the body's experience cannot be contained by the figure by which it achieves its conceptualization" (8).[11] This bodily experience can be explained as traumatic. Based on these theories by Scarry, Goss, and Butler, this paper looks at the bodily experience of pain as a means to interpret the (in)accessibility of traumatic mind.

The mental hypnosis by Missy epitomizes an attempt to enslave and occupy the spirit in this racially imbued context, and it can be regarded as enacting imperial and colonial practices committed to "preserving a role for colonized people as dominated, controlled, and exploited subjects" through Black body/mind possession.[12] This kind of coercion of forced enslavement and imprisonment through mental injury and traumatic assault aims to enslave Chris through fetishization and commodification of his body. Chris's body/mind is an ideological battle field where White power is ideologically inscribed. By transplanting more superior species onto the body, dislocating them into darkness, and locking and silencing Black people, full control of Black people turns into eugenic genocide.

The argument in this paper circulates around contested constructions and eradication of Blackness, (hyper)masculinity and cultural encounter. Hyper/masculinity, which is embedded into every foundation of the American fraternity culture, overemphasizes the ideals of what constitutes a "real man"; norms such as physical strength, violence and sexuality. As a result, "black masculinity is always something extraordinary; it is also always something extra ordinary." This reflects a desire for dominant masculinity following a sense of Black masculinity figured "as lacking, wanting . . . . as an oscillation between surplus and deficit" (Jared Sexton 1–2).[13]

5. Afterlife of Slavery

With an overt benevolent atmosphere prevalent, the film captures the excessive white fear of being perceived as racist. To hide and repress this fear, they try to act "normal" and Dean even uses the language "man" at the end of his speech to make himself sound like a Black man and emphasizes their bondage.[14] On this point, Richard Brody underscores that *Get Out* is filled with "other objects, sounds, phrases, and gestures that take on a comically, insidiously outsized significance." One of the guests claims that Tiger Woods is his favorite golf player and another claims that being Black is cool. All these deeds and speech by a slew of white people around Chris are supposed to proclaim how much they believe there should not be any racial discrimination in the 21st century. Dean, who is a neurosurgeon, signals to him that he is pro-Blacks, confiding to Chis that "I would have voted for Obama for a third term if I could" in the most ostensibly benign tone. Commitments to Liberalism are stressed via Obama and Tiger Woods and this is a manipulated strategy of the Armitages to alleviate the feeling of guilt of White Supremacism.

Racism, however, is not dead insomuch as the micro-aggressions in whites' usages of words, the

colorblindness (metaphorically indicated by an art dealer Jim Hudson), the overt fetishization of Chris' Blackness, and the insidious violence symbolized by the Coagula program, and we can find exactly the same guilt operating in full effect in *Get Out,* especially in those attitudes of the party's guests. These are all residual symptoms of how we do not live in a post-racial society but are still haunted by the traumatic memories of slavery. At the outset, the film indicates the possibility of insidious violence as we are shown the stereotypical treatment of Blacks. Chris' friend Rod warns him not to visit his Caucasian girlfriend's family house because they are an interracial couple (Chris unwillingly decides to visit there). When the interracial couple Chris and Rose meet Rose's parents, they assuage Chris with pleasant attitudes as suggested by Rose that her family is not racist. Dean, subsequently, unconsciously divulges his dissatisfaction toward the presence of Black people by intimating how his father lost to Jesse Owens, a Black man, in the 1936 Olympics. The sequential references to Mississippi, a set of shackles, a wad of cotton (a reminder of southern plantations), numbered paddles at an auction, a police officer's request for Chris to show his I.D., all of these notions in *Get Out* unite and form racialized experiences.[15] We see them touch, poke, and stroke Chis' body as if checking the merchandise's quality. These "sexualizing" acts, exemplified by a woman grabbing Chris' bicep and euphemistically asking questions about how sexually strong he must be (whites' preoccupation with Chris' genitalia), reflect the whites' persistent focus on associating such images as lascivious and animal passion with African-Americans.[16] When the family first sits down at the dinner table, Jeremy makes eugenic remarks about the sizing up of Chris' physicality and genetic qualities as if checking a slave's physique. When Chris is introduced at the 'party' hosted by the Armitages, one person remarks "Fair skin has been in favor for the past what, couple of hundreds of years ... But now the pendulum has swung back. Black is in fashion." Dean mentions the fact that the Armitages have a Black groundsweeper, Walter, and a Black housekeeper, Georgina, in their employ and does not forget to add further that "We hired Georgina and Walter to help care for my parents. When they died, I couldn't bear to let them go." This is as if we are taken back to the slavery era.

These lingering effects of slavery in the present time can be explained by "afterlife of slavery" by Saidiya Hartman. She traces the haunting presence of slavery in all parts of the society and explains as follows:

> If slavery persists as an issue in the political life of black America, it is not because of an antiquarian obsession with bygone days or the burden of a too-long memory, but because black lives are still imperiled and devalued by a racial calculus and a political arithmetic that were entrenched centuries ago. This is the afterlife of slavery—skewed life chances, limited access to health and education, premature death, incarceration, and impoverishment. I, too, am the afterlife of slavery. (6–7)

One overarching theme throughout the film emerges through its recurring references to American slavery in both overt and vague ways. It tackles less overt forms of racism, but the image of shackles, semi-slave auction, and Rose's mother (a psychiatrist who specializes in hypnotherapy) who goes by the name of "Missy" (a common appellation for the Mistress of a slave-holding) take us back to the fundamental structure of slave history.[17] Some scenes underline the obedient relationship of a servant to their master, while through cinematic tropes others evoke the insidious ways in which slavery has informed U.S. race relations

and modern-day racism.

6. Auction as an Allusion to Slavery

By the same token, there are many allusions to slavery in *Get Out*. Most notable is the auction scene, when the viewers first realize that the party is intended to be a silent "slave auction" for Chris' body. On the surface, a casual game of Bingo presided by Dean Armitage goes, but actually this is reminiscent of nothing but a semi-slave auction. Chris is auctioned off for his body and the scene evidently alludes to the era of slave markets. In naturalizing whiteness, whites believe they have total and complete control over African-Americans, even legitimizing the murder of them followed by institutionalized racism and oppression. Slaves were treated as if they were sub-human, and therefore as objects. Following this logic, they can be reduced to actual objects of trade who could be bought and sold, bartered and bequeathed, inherited and given away, abused and branded, and exploited or killed.

As the story discloses, we learn that Chris is not Rose's first Black boyfriend as she claims. He is one of the targeted Black men, screened for his health with an able body, youth, muscularity (athletic body), and (presumed) virility. The program, called the Order of the Coagula (a secretive cult group) launched by Roman Armitage somewhere around the 1930s or 1940s, sells Black bodies to white people who are facing some physical sickness. After the surgery, their conscious will be transplanted to extend life and achieve "immortality."

Though Chris is about to go back to his room, he is spoken to by Missy to have a conversation about his mother's death and is hypnotized against his will. Roman Armitage (Rose's grandfather, who is the husband of Marianne Armitage and the father of Dean Armitage) is introduced to us as an athlete who once lost to Jesse Owens in his Olympic qualifier. It later turns out that Walter's body is used and possessed by Roman and that it is Roman who runs in the body of Walter. Still paralyzed in a chair, Chris is shown a video clip in which it is revealed to him that the family takes part in a cult named "the Order of Coagula" led by Roman. The video tells him that the Order of Coagula develops a procedure of life extension through brain transplants. As to the mission of the Order of the Coagula, Roman explains:

> You have been chosen because of the physical advantages you enjoyed your entire lifetime. With your natural gifts and our determination we could both be part of something greater. Something perfect. The Coagula procedure is a man-made miracle. Our order has been developing it for many, many years, and it wasn't until recently it was perfected by my own flesh and blood. My family and I are honored to offer it as a service to members of our group. Don't waste your strength, don't try to fight it. You can't stop the inevitable. And who knows? Maybe one day you'll enjoy being members of the family. (*Get Out*)

In this excerpt, the Armitages' family plans are revealed, in which he believes he can serves as a cog of the ideology of the Order of the Coagula. Young Black people are searched out for these operations in order to incorporate their alleged physical superior traits. Chris and we viewers later learn that racism and the idea of white supremacy lies at the center of Armitage's family business and that they are kidnapping and brainwashing Black men. Even his girlfriend Rose is an active and willing agent in her family's crimes. For

years, she has been a serial sexual seducer luring healthy young innocent Black men back to her family's home to be hypnotized for outrageous eugenic purposes (Chris finds their pictures hidden in a small box in Rose's room). We even witness Rose Googling their new targets/victims with their framed photos on the wall. Then the Black people are lobotomized and their brains are replaced/transplanted with the wealthy white hosts' consciousness. In this scene, when we see the snack choice, a white glass of milk stands out from other colorful Fruit Loops in a cup, which represents the white's privileged social status in the society. In this respect, the Black bodies, like Chris', are already instrumentalized to the goals of their ruthless oppressors, considered as useful vehicles in such a way that it makes physical transformation/enhancement possible.

We can see how the mechanisms of racialization, sexualization, and gendering function in the process of identity formation. Chris' friend Rod, who eventually saves Chris, observes the situation relevantly in his remarks with such dictions as slave and slavery: "They're probably abducting black people, brainwashing them and making them Slaves... or sex slaves, not just regular slaves, but sex slaves and shit. See I don't know if it's the hypnosis that's making them slaves or what not." Chris does not "see" and tell that what Rod proves correct, yet, later he does.

7. The Sunken Place and the Trauma of Mother's Death

In *Get Out*, nowhere is the traumatic visual experience more poignant that the one Chris suffers in watching a video trapped in a chair and stripped of confidence in himself. Along with shock and humiliation, Chris wakes up paralyzed and immobilized, conjuring the image of Black people being strapped, humiliated, and disembodied. This incident triggers the memories of traumatic violence in viewers. The Sunken Place is the intersection of past and present, where the past is closing in on Chris — the tragic death of his mother (his personal trauma) and atrocious tragedies of Black people (inscribed collective memories) — all of these comingle into his present predicament.

The Sunken place figuratively and most typically signifies the history of slavery, in which Black people are reduced and commodified to be vessels, and all they can do is just witness their white "hijacker" carry out their former lives: This is a place of Black paralysis. Under the pretext of curing Chris's habit of cigarette addiction, Chris is hypnotized without consent by his girlfriend Rose's mother Missy. Chris falls into a trap of the Armitage's and is lured and "sold" into a modern version of slavery, destined to be purchased at the auction by a blind art dealer after the lobotomy. As Jordan Peele explains, "We're all in the Sunken Place... the Sunken Place means we're marginalized. No matter how hard we scream, the system silences us" (@JordanPeele). Peele also defines it as "the system that silences the voices of the oppressed," which includes "rules and unspoken understandings that are in place that perpetuate racial oppression and specifically the taking away of expression and voices."[18] All in all, the Sunken Place reflects the harsh experiences of the African-Americans but also evokes traumatic paranoia and fear of them in the Trump era.

Why does Chris fall into the trap of Missy's hypnosis? This derives from Chris' internalized double consciousness about himself and the trauma of losing his mother. As Robert Larue points out, "Chris' hypnotism began long before he stepped into Missy's office the night of his last cigarette." As a Black man, we can infer that "Chris has constantly been asked to negotiate systems that seek to interpellate him beyond his own consciousness (183). When Chris and Rose are stopped by a racist policeman on their way to her

family's house, she prevents him from checking Chris's license. Chris does not protest. When Dean mentions Jesse Owens and Obama in a racist tone, Chris does not refute. He internalizes the racist views toward Black people and feels the need to silently and passively accept what whites state. These experiences lead to creating Chris's psychologically injured divided sense of his racial identity, in Du Bois' term his "double consciousness." Chris's racial identity is fractured and "Missy's hypnotism is just the latest iteration of what began during slavery" (Larue 184).

Before falling into the Sunken place, Chris recalls the rainy night on which his mother died in a car accident. His mother died in a hit and run while Chris was watching TV, which makes Chris tremendously guilty because he could not do anything. The trauma of Chris' mother's untimely death enables Missy to hypnotize him into mental enslavement. What matters in this scene is that Chris' tragic memory about his mother reveals itself in the form of repeated and intrusive hallucinations (though fragmented) in the Sunken place, which as we have confirmed, symbolizes the place of historical trauma inflicted on Black people by whites.

8. Camera Eyes and Optical Unconscious

At the very outset of the film, we hear the song "Redbone" by Childish Gambino. The song plays as we see some photographs that Chris has taken. It obviously emphasizes the interwoven links among its message "Get Out," Chris' camera, and Chris's eyes. The lyrics of the song say: "I wake up feeling like you won't play right/ I used to know, but that shit don't feel right/ It made me put away my pride/ So long/ You made a nigga wait for some, so long/You make it hard for boy like that to go on/ I'm wishing I could make this mine, oh."

In *Get Out*, what triggers Chris's and the viewers' "wake up" is the usage of the camera, specifically its usage of flash. As to the analysis of the usage of the photograph/camera in this film, this paper aligns itself with critics like Alison Landberg and Jared Sexton, whose critical frames of reference are based on Benjamin's historical materialism. Chris tells a number of harsh stories using his eyes. The role of the camera and its "eyes" is crucial, particularly considering Chris's job as a photographer. Besides, film repeatedly foregrounds the close-up of Chris's eyes. Hence, Chris's eyes and his camera, along with the film's images, transform "seemingly innocuous or merely peculiar things" into ones "charged with personal and political meaning" (Brody).

In this regard, this paper draws on Benjamin's historical materialism, where Benjamin sought to have the readers face the mirage of capitalism by demystifying modern capitalist's notions about empty and homogeneous time by dispelling its myth of progress, universality, and rationality. It is Benjamin who explored the way visual technologies affect our perception, in which he aimed to revitalize the interaction between the text and the reader. In Shawn Smith's words, "Benjamin aimed to invigorate readers, to create conceptual models that would galvanize the subject into awakening: a fragment from the past, read in light of the present" (11). When we see the function of the photograph that preserves vestigial remains, that is, the parts or fragments of a subject, and residual impressions evoked by the presence of the object, photography exposes "the limits of human intentionality" (ibid). Benjamin writes as follows: "[F]ilm furthers insight into the necessities governing our lives by its use of close-ups, by its accentuation of hidden details in familiar objects, and by its exploration of commonplace milieu through the ingenious guidance of the

camera (*The Work of Art* 37)."

The photograph/camera elicits responses that reveal the configuration hidden in the object. This revelatory function is termed the "optical unconscious" by Benjamin and it opens up a new realm of experiences that are inaccessible to the naked eyed revelatory visions that awaken the viewer to see.[19] Considering the repeated uses of and references to the photographic metaphors in *Get Out*, if Chris's camera can function as revealing the "optical unconscious," it can capture and reveal something contingent that is not consciously controlled by the dominant racial ideologies. The notion of optical unconsciousness awakens the viewers to dominant ideologies. From the psychoanalytical perspective, Benjamin highlights the psychological dimensions of the photograph/camera and the optical unconscious that attunes us to the dynamic domain is not consciously controlled. Extending Benjamin's concept, one can interpret unconsciously unveiled history and politics of racism imbedded in the film.

In this context, the remarks by Jim Hudson come to assume all the more importance. Jim is a white blind art dealer and is a member of the Order of the Coagula, who has sided with the Armitage Family. Jim is familiar with Chris' work and praises Chris's work, pretending to sympathizes with Chris for his isolation (seemingly the only Black man) at a party held by his white girlfriend's parents. Because of his amicable and easygoing demeanor, Jim seems to be different from other white people at the party. Here, Jim's inability to actually see Chris matters and in his company for a moment, racial disparity seems diminished or erased. As it turns out, however, Jim's attitude toward Chris is only a big lie. Holding up a bingo card, what the audience is doing reveals the whites' ruse of the slave auction lawn party, in which it is Jim who makes the winning bid for Chris. He tells Chris he wants his body so he can gain Chris's sight and artistic talents.

> Jim: The piece of your brain connected to your nervous system needs to stay put, keeping those intricate connections intact. So you won't be gone, not completely. A sliver of you will still be in there, somewhere, limited consciousness. You'll be able to see and hear what your body is doing, but your existence will be as a passenger. An audience. You'll live in –
>
> Chris: The Sunken Place.

What Jim wants from Chris is his success as an artist, which for Jim could be achieved after he is transplanted into Chris's body ("I want your eye, man. I want those things you see through"). When asked why Whites crave the Blacks' bodies, Jim answers: "Please don't lump me in with that," "I could give a shit what color you are. What I want is deeper. I want your eye, man." Though Jim himself contends that he is not a racist (stressing his "colorblindness"), he embodies his harsh unconscious racist views of white supremacy (he does envy Chris's "eyes"). Ryan-Bryant is right in contending "Hudson may pretend indifference to Chris's racial identity," but conversely "his remark underlines the position of privilege that he has always occupied" (108). In the depths of his own private inferno, Chris notices they do not just deprive him of his will, they are also trying to deprive his own identity: (Jim) "Now, I'll control the motor functions, so I'll be –" (Chris): "Me. You'll be me." Taking Chris's eyes and his identity itself is paralleled and repeatedly focused in the film. Not only does the notion of optical unconsciousness make latent memory traces visible (in this case, Chris' trauma of not having been able to save his mother), it also contributes

to uncloaking the complexity of unconscious perception of Chris' and Black people's traumatic memories after slavery.

Another case where the theory of optical unconscious works lies in the surrounding weird conditions of Chris at this estate. Chris witnesses strange behaviors of the Black house keeper Georgina and the groundsweeper Walter. Chris is left unsettled and off-balance to see Walter's frightening and aggressive running at top speed in the backyard and the odd behavior of Georgina in the window (Georgina strangely staring at her reflection in the window). Another example is seen when Missy clinked her spoon against her glass, stirring her iced tea. At this moment, Georgina falls into a temporary trance, in which she behaves as if she is in some sort of fight/conflict inside her mind (she almost overfilled Chris' glass). We come across Georgina's true self entrapped in her body exposed to Chris. Sometime later, there is a scene where Georgina weirdly smiles with a shudder. This also hints to us, and later to Chris that something strange is happening and tells the audience that a literal silver spoon has been used as a trigger to cause hypnosis in the Black bodies who came to the Armitage's house before Chris.

Implicitly, the text criticizes the post-humanistic method of brain-transplantation, which violates and intrudes the boundary of humanity by disrupting the boundary between mind and body. Black men and women are just reduced to vessels, where the brains of white people are inserted. Chris successfully extricates himself from the Armitage family and makes his escape, and after that a fire starts which assumedly burned the house down. Then it is revealed that Walter and Georgina are also Rose's brain-transplanted grandparents by the "Coagula procedure." When awake, Georgina shouted "You ruined my house" in a car after being saved by Chris. She is like a living dead. In the case of Walter and Logan, we learn that the technical achievements of the Armitage family are not perfect: After the possession of the Black men's bodies, the wills of the Whites' will be in their bodies. However, as Jorge Silva explains, the surgery cannot completely manipulate the bodies, and "the identity of the Black man is never fully exorcised," and as a result "[b]oth possessor and possessed are truncated selves, coexisting in insoluble conflict" (129)." The word "Coagula" is suggestive of "coagulum" ("clot"), and in the eugenic context as repetitively designated in *Get Out*, it signifies the unhealthy and degenerate.

The importance of the camera eye and flash can be verified in some pivotal scenes. Chris feels heartened when he finds another Black (Logan) guest at the party. As one of the attendees asks a race-related question: "Do you find that being African-American has more advantages or disadvantages in the modern world?" Perplexed, Chris turns to Logan and Logan answers the question for him: "Oh, well . . . I find that the African-American experience for me has been for the most part very good, although I find it difficult to go into detail as I haven't had much desire to leave the house in a while." When Chris attempts to take a photo of Logan, who dresses himself oddly, the flash goes off and triggers a weird transformation. As his nose bleeds, his expression changes pale and wakes up his original self momentarily as if he is out of his "trance" state. He suddenly lunges toward him screaming "get out." At first Chris misinterprets his deed as aggression but later finds out that Logan (Andre) attempts to save him. On this point, one cannot emphasize the important connection between the camera and the wake-up call to the evil scheme of exploiting and enslaving Black people and their bodies. It is very the function of the camera eye that has the power to reveal the hidden facts. It is no coincidence that photographic/optical device makes it possible to unravel the Armitages' secret (unconscious).

Though blinded by hypnosis, Chris overcomes the predicament with the aid of his supplementary eye, the camera. Looking back on the previous episode with Jim Hudson, the remarks by Jim "I want your eyes, man" and "I want those things you see through" do highlight how much Jim has been obsessed with eyes. Jim must know how harsh it would be to live in a Black body, yet for Jim taking Chris' body is worth it. It is Chris' photography/the function of the camera's flash that exposes the brutality of racism. In Landsberg's words, "[t]he camera will ultimately be a tool for exposing the way things really are, and as such a tool for waking up" (638). After admiring Chris' work, though Jim Hudson ironically mentions that "The images you [Chris] capture, so brutal, so melancholic," these remarks hold true against his will. Chris' camera, as a supplementary extension of his eyes, "seize hold of a memory as it flashes up at a moment of danger." Like historical materialism, it "retain that image of the past which unexpectedly appears to man singled out by history at a moment of danger" (Benjamin *Illuminations*, 264).

This sort of body snatching in *Get Out* highlights the (mis)appropriation and incomplete impersonation of Blackness in American history and cinema. What Jim aims to acquire is not the complete transformation to a Blackman; under the Coagula program he attempts to be reborn as a Blackman. As we have seen, Chris finds out that something is wrong with Georgina, Walter, and Logan. Each of their original hosts' selves temporarily oozes out, escaping from their white owner occupiers through the flash of Chris' camera. Furthermore, in terms of helping Chris get out of his predicament all the time by using technical devices, Rod embodies another external eye of Chris'; especially because he is the only person who "sees" the hidden truth behind the superficial facts by connecting the dots.

Metaphorically it is his ancestors who eventually save Chris from the trap of the Armitages. After blocking the hypnosis by plugging his ears with the cotton stuffing pulled out from the armchair padding, Chris saves himself. Being restrained in the basement after hypnosis, Chris is forced to face his mother's tragic death. These memories are conjured and remembered at this point, which made Chris frantically scrape the leather chair; then he is to find the cotton underneath. Chris placed the cotton into his ears to cut off the hypnotic sounds. This cotton symbolizes the harsh social condition of the enslavement of the Black people in the racially tinged context of this film. The way Chris is tied up in the chair with his arms and feet tightly bound embodies those of slaves. The film euphemistically lends itself to the slave narrative. Furthermore, as Ryan-Bryant indicates, "the furnishings and decorations that surround Chris," including the antlers of the stag's head, games, and lamps, "gain meaning through their imbrication in his ongoing narrative," that is, haunting legacies "often harvested from lynching victims' bodies" (104). This assumes the function of "dehumanizing African Americans."[20]

Conclusion:

Get Out unsettles sanitized notions of race or post-race in the U.S. *Get Out* is a provocative site of critical explorations of race which does not only deconstruct the boundaries of the horror film but documents unrepresented traumatic memories of slavery memories in American society. This film demonstrates how the African-American experience has been a horrific one, Black history as Black horror.

In addition to *Get Out*, many films and dramas are created to reinvent the slave narrative such as *Roots* (2016), *Underground* (2016–17), and *Harriet* (2019), and *Get Out* can be categorized in this genre. In terms of time traveling, the protagonists in some narratives are literary "taken back" to the past enslaved

time to re-experience the harsh memories of their ancestors. It symbolizes how American history has been built on kidnapping (in *Antebellum*, the protagonist Veronica is kidnapped), so are Black people in *Get Out*. Instead of fetishizing Black trauma, works like *Kindred* and *Antebellum* are depicted from the viewpoint of enslaved people. Delineating Black people processing, surviving, and overcoming traumatic experiences can provide a new perspective to rearticulate the slavery in America. *Get Out* ostensibly depicts the abduction of a Black person into subjugation by white people but it also invites its audience to reconsider the foundations of every aspect of present-day American life and to dismantle these continuing systems of oppression. The entirety of the film uncovers a major twist that debunks what we saw happen in the story.

If we attempt to understand the afterlife of slavery in the present time, we can be aware that "part of being African-American is being told we're not seeing what we think we're seeing" (Gross). Though at first Chris does not listen when his friend Rod warns him about the dangers that Black people can be surrounded by in their daily lives, Chris is saved by Rod (as his external eyes) and comes to "see" the reality in the present time. Chris' disbelief metafictionally mirrors, dramatizes, and criticizes the viewers of this film's attitudes toward history. Otherwise, we might be just like the police officers, who could not discern and "see" but laugh at what is actually happening: We could be "so set up to defend the presumption of white goodness that Rod's allegations make him seem mentally ill."[21]

The film has two different endings: In the released version, Chris is saved by Rod, and in the other, Chris is in jail after murdering his girlfriend. Juxtaposing these two versions, these two disparate endings allow the audience to participate in rethinking history by filling in the gaps left by undecidable silences and omissions. After watching *Get Out*, if we attempt to understand the afterlife of slavery in the present time, we are left cautiously paranoid toward lingering prejudice and antagonism latent in our everyday lives. In Gambino's fashion, we need to "stay woke" and open our eyes to the history haunted by the past traumatic memories. The past is not dead. It is not even past.

[Notes]

This work is supported by JSPS KAKENHI Grants-in-Aid for Scientific Research (C) [19K00460].

1 I referred to Spencer Kornhaber, "Donald Glover is Watching You Watch Him."

2 For example, this study depends on Adam Lowenstein.

3 Maria Yellow Horse Brave Heart, 58.

4 As has been confirmed, Peele originally intended to employ bleaker ending to emphasize a social letdown of post-racial reality after Obama. But because of the outrage of police shootings of Black men, he felt "The ending needed to transform into something that gives us a hero, that gives us an escape, that gives us a positive feeling." See, for example, Yohana Desta.

5 McKittrick 11.

6 Hartman, "Venus," 10.

7 He enumerates examples like Steven Spielberg's *ET* (1982), John Hughes' *Sixteen Candles* (1984), *The Breakfast Club* (1985), and Robert Zemeckis's *Back to the Future* (1985).

8 Coleman 167. See also McKindra.

9 Snead, 8.

10 I referred to Brandon Harris on this point.

11 Goss, 8.

12 T. L Brown and B. N. Kopano, 3.

13 As Sexton is aware in his argument, we should keep it in mind that "black women and girls most certainly have it worse in an antiblack world because they inhabit the social locations at which racism, sexism, homophobia, and ableism (among other systems) intersect with and powerfully augment the ravages of life under capitalism, and vice versa" (5).

14 Richard Brody takes up the same example, ranging Dean's "use of the word 'thang' to Jeremy's mention of Chris's 'genetic makeup' and Georgina's curious translation of Chris's word 'snitch' to the much whiter-sounding 'tattle-tale.'"

15 For this discussion, I referred to Brody.

16 On this point, I referred to Kimberly Gisele Wallace-Sanders.

17 For this part, I referred to Victoria Anderson.

18 I referred to Lottie Joiner, especially 26–27. I also referred to Ryan-Bryant, 108.

19 I referred to Shawn Michelle Smith on this point.

20 I borrowed the term from Manfred Berg. Ryan-Bryant also quotes this phrase, 104.

21 I referred to "'*Get Out*' Sprang From An Effort To Master Fear, Says Director Jordan Peele."

[Bibliography]

@JordanPeele. "The Sunken Place means we're marginalized. No matter how hard we scream, the system silences us." Twitter, 17 March 2017. https://twitter.com/JordanPeele/status/842589407521595393/.

Anderson, Victoria. "Get Out: Why Racism Really Is Terrifying." *The Independent,* March 26, 2017. www.independent.co.uk/arts-entertainment/films/features/get-out-whyracism-really-is-terrifying-a7645296.html.

Baer, Ulrich. *Spectral Evidence: The Photography of Trauma*. MIT Press, 2002.

Benjamin, Walter. "Theses on the Philosophy of History." *Illuminations*, edited by Hannah Arendt. Translated by Harry Zohn. Schocken Books, 1968, pp. 253–64.

————. "Eduard Fuchs: Collector and Historian." *New German Critique* 5, 1975, pp. 27–58.

————. *The Work of Art in the Age of Its Technological Reproducibility, and Other Writings on Media,* edited by Michael W. Jennings, Brigid Doherty, and Thomas Y. Levin. Translated by Edmund Jephcott, Rodney Livingstone, Howard Eiland, and others. The Belknap Press of Harvard UP, 2008, pp. 19–55.

Berg, Manfred. *Popular Justice: A History of Lynching in America*. Ivan R. Dee, 2011.

Brave Heart, M. Y. H., & DeBruyn, L. M. "The American Indian holocaust: Healing historical unresolved grief." *American Indian and Alaska Native Mental Health Research Journal.* 8 (2), 1998, pp. 56–78.

Brody, Richard. "'Get Out': Jordan Peele's Radical Cinematic Vision of the World Through a Black Man's Eyes." *The New Yorker*. March 2, 2017. https://www.newyorker.com/culture/richard-brody/get-out-jordan-peeles-radical-cinematic-vision-of-the-world-through-black-eyes

Brown, T. L., & Kopano, B. N. (Eds). *Soul Thieves: The appropriation and misrepresentation of African American popular culture*. Palgrave Macmillan, 2014.

Butler, Judith. *Precarious Life*. Verso, 2006.

Coleman, Robin R. Means and Novotny Lawrence. "A Peaceful Place Denied: Horror Film's 'Whitopias.'" *Jordan Peele's Get out: political horror*, edited by Dawn Keetley. The Ohio State UP, 2020, pp. 47–62.

————. *Horror Noire: Blacks in American Horror Films from the 1890s to Present.* Routledge, 2013.

da Silva, Jorge Bastos. "Living in the Sunken Place: Notes on Jordan Peele's Get Out as Gothic Fiction" *Lublin Studies*

in Modern Languages and Literature, 43(2), 2019. HTTP://LSMLL.JOURNALS.UMCS.PL.

Desta, Yohana. "Jordan Peele's Get Out Almost Had an Impossibly Bleak Ending." *Vanity Fair.* March 3, 2017. https://www.vanityfair.com/hollywood/2017/03/jordan-peele-get-out-ending

Gambino, Childish. "This Is America." YouTube. May 5 2018. www.youtube.com/watch?v=VYOjWnS4cMY

————. "Redbone." Track 6 on *Awaken My Love*. Glassnote. 2016.

Get Out. Directed by Jordan Peele. DVD. Universal Pictures, 2017.

"'Get Out' Sprang from an Effort to Master Fear, Says Director Jordan Peele." *npr*. January 5, 2018. https://www.npr.org/2018/01/05/575843147/get-out-sprang-from-an-effort-to-master-fear-says-director-jordan-peele

Goss, Erin M. *Revealing Bodies: Anatomy, Allegory, and the Grounds of Knowledge in the Long Eighteenth Century.* Lewisburg: Bucknell UP, 2012.

Gross, Terry. "'*Get Out*' Sprang from an Effort to Master Fear, Says Director Jordan Peele." *National Public Radio*, January 5, 2018, https://www.npr.org/2018/01/05/575843147/get-out-sprang-from-aneffort-to-master-fear-says-director-jordan-peele

Harris, Brandon. "The Giant Leap Forward of Jordan Peele's 'Get Out.'" March 4, 2017, *The New Yorker.* https://www.newyorker.com/culture/culture-desk/review-the-giant-leap-forward-of-jordan-peeles-get-out

Hartman, Saidiya. *Lose Your Mother: A Journey along the Atlantic Slave Route*. Farrar, Straus and Giroux, 2007.

————. "Venus in Two Acts." *Small Axe*. Vol. 12, No. 2, 2008, pp. 1–14.

Joiner, Lottie L. "Director Jordan Peele Gives a Commentary on Race through the Lens of Horror." *The Crisis,* Vol. 125, no. 1, 2018. pp. 24–28.

Kornhaber, Spencer. "Donald Glover is Watching You Watch Him." *The Atlantic*. May 7, 2018. https://www.theatlantic.com/entertainment/archive/2018/05/donald-glover-this-is-america-childish-gambino/559805/

Larue, Robert. "Holding on Hulk Hogan: Contending with the Rape of the Black Male Psyche." *Jordan Peele's Get Out*, edited by Dawn Keetley. Ohio State UP, pp. 174–86.

Lowenstein, Adam. *Shocking Representation: Historical Trauma, National Cinema, and the Modern Horror Film*. Columbia UP, 2005.

McKindra, Frederick. "In "Get Out," Racism Is the Horror Story Black People Try to Survive." February 22, 2017. *BuzzFeed News. https://www.buzzfeednews.com/article/frederickmckindra/nothingscarierthanbeingblackinamerica*

McKittrick, Katherine. *Demonic Grounds: Black Women and the Cartographies of Struggle*. U of Minnesota P, 2006.

Morris, Wesley. "Jordan Peele's X-Ray Vision." Dec. 20, 2017 *The New York Times Magazine*. https://www.nytimes.com/2017/12/20/magazine/jordan-peeles-x-ray-vision.html

Ryan-Bryant, Jennifer. "The Cinematic Rhetorics of Lynching in Jordan Peele's *Get Out*." *The Journal of Popular Culture*, Vol. 53, No. 1, 2020, pp. 92–110.

Scarry, Elaine. *The Body in Pain: The Making and Unmaking of the World.* Oxford UP, 1985.

Sexton, Jared. *Black Men, Black Feminism: Lucifer's Nocturne*. Palgrave Pivot, 2018.

Smith, Shawn Michelle and Sharon Sliwinski. *Photography and the Optical Unconscious*. Duke UP, 2017.

Snead, James. *White Screens, Black Images: Hollywood from the Dark Side*. Routledge: 1994.

Spaulding, A. Timothy. *Re-forming the Past: History, the Fantastic, and the Postmodern Slave Narrative.* Ohio State UP, 2005.

Truby, John. *The Anatomy of Story.* North Point Press, 2017.

Ward, Jesmyn. *Sing, Unburied, Sing.* Scribner, 2017.

Wallace-Sanders, Kimberly Gisele. *Skin Deep, Spirit Strong: The Black Female Body in American Culture*. U of Michigan P, 2002.